SYNOPSIS

"Cultural Crisis and Turkish Identity in the Novels of Orhan Pamuk"

A SYNOPSIS SUBMITTED TO

PT. RAVISHANKAR SHUKLA UNIVERSITY RAIPUR (C.G)

BY

SEEMA PANJWANI

FOR

THE DEGREE OF

DOCTOR OF PHILOSOPHY

IN

ENGLISH

AUGUST, 2013

SUPERVISOR

Dr. Mrs. QAMAR TALAT

PROFESSOR OF ENGLISH

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1.Title of Thesis :

“Cultural Crisis and Turkish Identity in the Novels of Orhan Pamuk”

2. Introduction:

Ferit Orhan Pamuk is one of the greatest contemporary novelists in the world and regarding as Turkey’s leading postmodern writer. He is one of the few internationally recognised authors in the field of Turkish letters. Orhan Pamuk was born in 1952 in Istanbul where he still lives. He received the 2006 Nobel Prize for Literature, becoming the second youngest person to receive the award in its history. His family had made a fortune in railroad construction during the early days of Turkish republic and Pamuk attended Robert College, where the children of the city’s privileged elite received a secular Western style education. Early in life he developed a passion for the visual arts, but after enrolling in college study architecture he wanted to write. His first novel, *Cevdet Bey and His Sons* (1982),the novel is the story of three generations of a wealthy Istanbul family living in Nisantasi, Pamuk's own home district. The novel was awarded both the Orhan Kemal and Milliyet literary prizes. The following year Pamuk published his novel *The Silent House*, which in French translation won the 1991 Prix de la découverte européene. *The White Castle* (1985) about the frictions and friendship between a Venetian slave and an Ottoman scholar was published in English and many other languages from 1990 onwards, bringing Pamuk his first international fame. The same year Pamuk went to America, where he was a visiting scholar at Columbia University in New York from 1985 to 1988. It was there that he wrote most of his novel *The Black Book*, in which the streets, past, chemistry and texture of Istanbul are described through the story of a lawyer seeking his missing wife. This novel was published in Turkey in 1990, and the French translation won the Prix France Culture. *The Black Book* enlarged Pamuk's fame both in Turkey and internationally as an author at once popular and experimental, and able to write

about past and present with the same intensity. In 1991year saw the production of a film *Hidden Face*, whose script by Pamuk was based on a one-page story in *The Black Book*. His novel *The New Life*, about young university students influenced by a mysterious book, was published in Turkey in 1994 and became one of the most widely read books in Turkish literature. *My Name Is Red*, about Ottoman and Persian artists and their ways of seeing and portraying the non-western world, told through a love story and family story, was published in 1998. This novel won the French Prix du meilleur livre étranger, the Italian Grinzane Cavour (2002) and the International IMPAC Dublin literary award (2003). From the mid-1990s Pamuk took a critical stance towards the Turkish state in articles about human rights and freedom of thought, although he took little interest in politics. *Snow*, which he describes as "my first and last political novel" was published in 2002. In this book set in the small city of Kars in north-eastern Turkey he experimented with a new type of "political novel", telling the story of violence and tension between political Islamists, soldiers, secularists, and Kurdish and Turkish nationalists. *Snow* was selected as one of the best 100 books of 2004 by *The New York Times*. In 1999 a selection of his articles on literature and culture written for newspapers and magazines in Turkey and abroad, together with a selection of writings from his private notebooks, was published under the title *Other Colours*. Pamuk's most recent book, *Istanbul*, is a poetical work that is hard to classify, combining the author's early memoirs up to the age of 22, and an essay about the city of Istanbul, illustrated with photographs from his own album, and pictures by western painters and Turkish photographers.

Orhan Pamuk's books have been translated into 60 languages, including Georgian, Malayan, Czech, Danish, Japanese, Catalan, as well as English, German and French. Pamuk has been awarded The Peace Prize, considered the most prestigious award in Germany in the field of culture, in 2005. In the same year, *Snow received* the Le Prix Médicis étranger, the award for the best foreign novel in France. Again in 2005, Pamuk was honoured with the Richarda Huck Prize, awarded every three years since 1978 to personalities who "think independently and act bravely." In the same year, he was named among world's 100

intellectuals by *Prospect* magazine. In 2006, *TIME* magazine chose him as one of the 100 most influential persons of the world. In September 2006, he won the Le Prix Méditerranée étranger for his novel *Snow.* And, he received the Nobel Prize.

Orhan Pamuk as an author, and as a philosopher, is a writer who is dealing with the difficulties and problems that a Turk has to face in a modern state, trying to discover its place as a cosmopolitan being. Pamuk is a historian and his novels are full of political, cultural, and religious struggles of Westernization and Islamization. The unique position of Turkey, located on the geographical and cultural border between Europe and Asia, provides the context for Pamuk's fictions which draw from both Eastern and Western cultural and religious traditions. His novels are often viewed as lyrical allegories, portraying a modern Turkey caught between the push to become secular, westernization state and pull of fundamentalist Islamic movements striving to maintain traditional Turkish culture. The major themes of Pamuks novels are the problem of Turkish identity and the tension between East and West, a cultural clash. A recent theme of Pamuk's authorship is the contrast which, according to Pamuk, should be regarded as an advantage rather than a conflict to be solved.

The present analysis is intended to introduce Orhan Pamuk's fiction have referred to the conflict between western culture and eastern culture represented by Turkey and the identity of national culture under the influence of western modernization. This research is to explore all the facets of his novels representing cultural orthodoxy, identity crisis and power, politics and cultural reforms, postmodernism in Pamuk' theme and style and it concludes Pamuk's opinions of cultural identity. These are Turkish has no absolute east and west; different culture can exchange and harmonize; and "mixture" is the new living mode.

3. A brief review of the work already done in the field:

Orhan Pamuk has not been much discussed author and there are very few critical studies which are already appeared. Generally these studies particularly deals with the autobiographies of Pamuk, Self- reflexivity, secularism and blasphemy, Self- reflexivity; comparative study between the woks of Pamuk and John Fowles, East-West Entanglements:

Pamuk, Ozdamar, Derrida; analyze the representation of cultural, linguistic, and religious tensions chronicled by these authors who have variously inhabited western and non-western worlds,. As far as my concern is about the author is, there is much to scrutinize, and I would like to explore cultural orthodoxy, identity crisis and power, politics and cultural reforms, postmodernism in Pamuk's works. This study argues all the facet and ways of Pamuk's representation of Turkish realistic vision through his art of fiction.

4. Objectives: - The objectives of this study are:

- To explore all the facets of his novels representing cultural orthodoxy, identity crisis and power, politics and cultural reforms, postmodernism in Pamuk.
- To prove the given argument of Pamuk's representation of Turkish problems and difficulty through his fiction.
- To attempt the study of his characters who are asserting the crisis of national identity and self –identity.
- To bear out Pamuk's vision of different culture can exchange and harmonize; and "mixture" is the new living mode.
- This study is to accumulate the ideas of political and cultural reforms in Orhan Pamuk's dream.
- To establish author's view that does not choose between East and West but instead attempts to unite the two by giving circumlocutory message in his work.

5. Noteworthy contribution in the proposed work:

The proposed work has no exclusive equivalent in the body of criticism on Orhan Pamuk's fiction. However there are few works on Pamuk by some other authors and research scholar of other university which are noteworthy. This proposed work will explore cultural

orthodoxy, identity crisis and power, politics and cultural reforms, Postmodernism in Pamuk's works. This research is to familiarize the readers with the authors concerns and vision of Turkish contemporary reality and yearning of political and social reform by unite the two cultures, which is essentially timeless. The following works which are note worthy;

1. McGaha, Michael. *Autobiographies of Orhan Pamuk: The Writer in His Novels*. Michigan: The University of Utah Press, 2008

2. Saraçoölu. *Self-reflexivity in postmodernist texts: A comparative study of the works of John Fowles and Orhan Pamuk*. Diss. Middle East Technical University, 2003.

3. Anadolu-Okur, Nilgün, ed. *Essays interpreting the writings of novelist Orhan Pamuk*. Edwin Mellen Press, 2009. Print.

4. Göknar, Erdag, and Erdağ M. Göknar. *Orhan Pamuk, Secularism, and Blasphemy*. Routledge, 2013

5. Meltz, ERGtN. *East-West entanglements: Pamuk, Ozdamar, Derrida*. (Comparative literature), The University of British Columbia.

6. Proposed methodology during the tenure of the research work:

MLA Handbook for writers of research work, seventh edition, edited by Rosemary G. Feal.2009.

7. Expected Outcome of the Proposed Field of work:

The main part of the method is a thorough reading of the primary and secondary sources. Primary sources are the novels of Orhan Pamuk and other two prose writings. His writings will be scrutinized in the light of psychological and literary theories. The secondary source includes various book length and shorter studies on his novels. The methodology aims at scrutinize over the other concerned theories and to establish the new theory emerging out by the novels of Orhan Pamuk. This Research is expected to establish clear theory of cultural orthodoxy, identity crisis and power, politics and cultural reforms, postmodernism in Pamuk's works. This study argues all the facet and ways of

Pamuk's vision of Turkish reality and problems in his fiction with the message of the new living mode.

8. Bibliography in standard format:

This bibliography holds Orhan Pamuk's work and many other relevant critical works. The bibliography is divided in: Primary sources and secondary sources.

9. List of published paper of the candidate: 1

Chapter -I Introduction

Orhan Pamuk who has been writing for around thirty years in a prominent voice in global literature that speaks to Turkey's history alongside timeless reflection of the world and how human make sense of existence. His writings express the timeless historical cross cultural, self and national identity. Pamuk deals with subjects ranging from the troubles in the upper class of Turkish and Ottoman society to everyday subjects. He has dealt with issues with political dimensions, although the most common dimension of his writing deals with the confusion or loss of identity experienced in the Turkish society between Western and Eastern values, between tradition and religion on one side and modernism and secularism on the other. Pamuk stated in his Nobel Prize lecture that:

"What literature needs most to tell and investigate today are humanity's basic fears: the fear of being left outside, and the fear of counting for nothing, and the feelings of worthlessness that come with such fears..."

This chapter initially introduces Turkish literature and Turkish literary influences in Orhan Pamuk's writings. Further it discusses about Orhan Pamuk and his creation and analyzes the aim and the artistic expression of his writing. In this research is based on his each of seven novels in English translation, namely *The Silent House, The White Castle, The New Life, The Black Book, Snow, My Name Is Red, The Museum of Innocence*, which have been published. His other three autobiographical prose namely Istanbul *; memories and the city, Other colours; essay and a Story, The Native and The Sentimental novelist* will be taken as the clue of understanding his other fiction. This study is based on the deep reading of text by Pamuk as well as other post –colonial cultural theories, cultural conflict theory and makes the current situation of Turkish politics, culture and religion as background information. The study makes every effort to give a systemic and comprehensive treatment of cultural crisis and Turkish identity in his novels.

Chapter -II Identity crisis in the novels of Orhan Pamuk:

Nowadays, with the rapid development that comes with globalization and frequent exchanges between the East and the West, Cultural Studies aspires to be an important academic discipline and has exercised a great influence on English studies. Jorge Larrain, a famous scholar of the Birmingham School in Britain, has said, “Regardless of aggression, colonial or other forms of derivative exchanges, the issue of cultural identity always occurs as long as there are conflicts and asymmetries in the collision of different cultures.”Today, within the trend of cultural diversification and economic globalization, the intellectuals in the third world are facing the crisis of cultural identity. Pamuk worries about the great shock on Turkish national tradition brought by the aggression of western culture. As a result, all his works focus on the issue of Turkish cultural identity under the impact of western culture. From the perspective of the cultural identity in post colonialism and using the method of close reading, this research aims at researching on the issue of Turkish identity by analyzing the figures and images in his works. This also includes the cultural identity embodied in Pamuk’s works. It can be said that the figures ‘situation in Pamuk’s works is the epitome of all the Turkish’s life. into three categories to discuss: yearning for western cultural identity, sticking to Turkish cultural identity and hovering between the two types of cultural identity; this is to mainly analyzes the cultural identity embodied by the setting of image and then gets to the conclusion based on the history and present situation of turkey as well as the background information of Pamuk, traces the roots of the issue of Pamuk’s cultural identity.. It concludes Pamuk’s opinions of cultural identity. These are Turkish has no absolute east and west; different culture can exchange and harmonize; and “mixture” is the new living mode.

This research will attempt to prove the facets that Orhan Pamuk used in his novels *The Museum of Innocence, snow, The Black Book, The New life* to define Turkish national identity. Like all of Orhan Pamuk's novels, identity is a central theme in *The New Life* (2007). In a dreamlike Surrealistic setting, Orhan Pamuk evokes the contemporary problem of national identity in Turkey. The journey will be taken by male protagonist and his female lover, as gender emblems of society, symbolizes Turkey's

search for a new identity. *The New Life* as a pleasing novel of ideas serves as a parable for modern Turkey. This study explores how issues of Turkish identity and social reality set up allegorical events that guide the story. Orhan Pamuk evokes the contemporary problem of national identity in Turkey by managing the main characters to enter the world of the mysterious unnamed book. *The New Life* doubts about all ideological doctrines surrounded Turkey between the tragic absurdities of its own past and present, like the clash between Eastern historical values and Westernization by criticizing of globalization and multinational corporate expansion which characterizes Turkey today.

This chapter will also explores the multifaceted discourse on Islam in present-day Turkish society, as reflected upon in Orhan Pamuk's 2002 novel *Snow*. The revival of Islam in Turkish politics and its manifestation as a lifestyle that increasingly permeates urban environments, thus challenging the secular establishment, has occasioned a crisis of 'Turkish identity'. At the core of this vehemently contested issue stands women's veiling, represented by its more moderate version of the headscarf. The headscarf has not only become a cultural marker of the new Islamist trend, it has also altered the meanings previously attached to socio-cultural signifiers. Thus, the old binaries of 'tradition' and 'modernity,' 'backwardness' and 'progress,' applied to Islamic versus Western modes of living and employed primarily by the secularist elites and by theorists of modernization, prove insufficient to explain the novel phenomenon of Islamist identity politics. New directions in social and cultural theory on Turkey have launched a critique of modernization theory and its vocabulary based on binary oppositions. I argue that Pamuk participates, albeit from the angle of poetic imagination, in such a critique. In *Snow* the author explores the complexities pertaining to the cultural symbolism circulating in Turkey. The ambiguity surrounding the headscarf as a new cultural marker constitutes a major theme in the novel. I demonstrate that Snow employs multiple perspectives pertaining to the meaning of cultural symbols, thus complicating any easy assessment of the rise of Islam in Turkey. By withholding from the reader a clear guide to unequivocal judgment of right and wrong, the author transcends the parameters of Turkish modernist ideology. Pamuk situates his story in *Snow*, a border city in North-Eastern Turkey. This location at the geographical and cultural margins of Turkey emerges in the novel as a complex site of contested ideological, political, and metaphysical positions pertaining to the question of Turkish identity.

Chapter-III Power, Politics and Cultural reforms in Orhan Pamuk

Orhan Pamuk as an author, and as a philosopher, is a writer who is dealing with the difficulties and problems that a Turk has to face in a modern state, trying to discover its place as a cosmopolitan being .This chapter discusses about Pamuk's anxiety about *culture clash in everyday life in Istanbul* plays out most in cultural politics and politics in general. Over two short decades since the end of the cold war in 1991, process of globalization have transformed turkey from an inward looking third world nation state to a resurgent economic and political leader in the religion. Its economy is the sixteenth largest in the world, it is involved in high level diplomacy and foreign policy, and it is considered to be one of the most viable geopolitical models for the union of democracy and Islam in the Middle East.

Turkey's growing pains which have severely questioned the secular state model that dominated until the end of Cold War, have found a convenient outlet in the cosmopolitan intellectual Orhan Pamuk. He is concerned of political and cultural issues and is longing to transgress his own Turkishness. In other words he is an author of culturally and politically challenging novels. By which he is trying to transgress epistemological boundaries established by the state. The author of "Snow" and "The Black Book" and other novels is a controversial figure in his home country. His vocal criticism of issues that have long been national taboos has tagged him as renegade and a traitor, including his comments on the mass killings of Armenians under the Ottoman Empire and the ongoing Kurdish conflict in the southeast. He has been the focus of a campaign backed by Reporters without Borders for greater freedom in Turkey after becoming a victim of laws that restrict writers' ability to criticise the country. He was prosecuted in 2005 for telling a Swiss magazine that 30,000 Kurds and one million Armenians had been killed during World War I under the Ottoman Turks, although the case was dropped on a technicality.

Chapter-IV Cultural Orthodoxy in Orhan Pamuk's works

Orhan Pamuk was the first Turkish writer to receive the Nobel Literature Prize, in 2006, for his body of work that discusses the orthodoxy and clash of Muslim and Western culture in Turkey. In the debates concerning Turkish literature and culture one inevitably encounters questions that evolve along the axis of presumably stable notions such as East/West, modernity/tradition, and secularism/Islam. A common metaphor employed to describe the geopolitical position of Turkey is the inflexible "bridge metaphor," which assumes two mutually exclusive worlds that can only come into contact through the assimilation of one culture by the other, or a severe clash of civilizations. Although the bridge metaphor seems to take dialogue as a foundation, and has a positive overtone, it relies on a historical and essentialist identity models privileging genealogical notions of origin and purity. The Turkish novelist Orhan Pamuk has made a valuable contribution to the literary world, both within and without Turkey, by Moving beyond such essential zing categories. Pamuk does not simply construct a bridge between East and West, and between what each of these markers represents within different ideological contexts. Neither does he burn the bridges down. The political-religious conundrums that contemporary Turkish society faces should no longer be perceived in terms of polar oppositions in need of a bridge to fill the gap, but in terms of entangled histories, which necessarily involve one another. Pamuk's novels bring out the complexity of the ever-shifting interactions between different fractions in Turkey interwoven in a dynamic network of relations, variably loosening and tightening, both risky and promising. His composition communicates the urgency of acknowledging what is at stake in thinking of these entangled communities whose ethos is to be found in their resemblances in difference, outside the repressive single-body communities taking shape under the currents of identitarianisms such Westernise, anti-Westernise, Jacobinism, or Islamism. From The House of Silence to Snow, Pamuk's works problematize the complicated relations between memory and identity, by addressing diverging and converging histories of diverse communities within the compass of the Ottoman-Turkish history. His novels trace the complex ways, at times productively and at times aggressively, in which we anchor selfhood. Pamuk sheds critical light on attempts at maintaining rigid identity boundaries, by dwelling on the desire and the failure to capture a

sealed interiority. He reveals the tension and the undecided ability inherent to the process of identity formation, and traces the socio-political ramifications of this existential condition. Often the characters and belief systems depicted in his works are multi-edged, and invite malleable readings of interdependent cultural and political legacies. It is, to borrow Pamuk's words, this "secret anthropological history" embodied by his novels that calls into question official history and displays resistance against cultural amnesia. Pamuk's writing stresses that even when antagonistic, identities both affirm their own position and respond to the other, thus reciprocally maintaining one another. A sensitized understanding of this space of relation is salutary, because it enables us to break the circular narratives of the past, and loosens the historic determinacy of the Turkish society. Once we acknowledge the risks involved in inhabiting segregated states of being, we can also recognize the broader array of choices available to us in confronting one another without resorting to self-valorising polarities. In the face of interlocking modes of living in the present society, Pamuk offers narratives that bear the traces of disjunctive histories co-developing through ceaseless adulatory contacts. It is this story of co-habitation, marked by the absence of mono- logical reconciliation, that is worthy of attention. Orhan Pamuk's literary accomplishments, including his entitlement to the Nobel Prize in Literature, should be understood in terms of this nuanced readership he invites to the intricacies of the Turkish culture Once a literary work is in circulation, it makes it possible and productive to perceive cultures in terms of their vitality in a diversity of approaches Pamuk reminds us that the narratives we construct for ourselves can offer a more subtle view of the interactions surrounding us, and that aesthetic practice can help refashion social and political practice. "Orhan Pamuk's largest contribution to European culture is his obvious challenge of the cultural boundaries and his clarification of the many possibilities that lie within crossing those boundaries," the jury at the University of Copenhagen said in a statement. "His work contains a strong belief in a Europe with fewer cultural boundaries, an inclusive Europe that does not choose between East and West but instead attempts to unite the two," it said. The author is a progressive Muslim intellect who opposes the conflict between East and West (East and West being relative terms and as the Koran rightly states "To God belongs the East and West), and holds to the principle that "All good art comes from mixing things from different roots and cultures."

Chapter-V Postmodernism in Orhan Pamuk

This chapter will discuss the postmodernism in Pamuk's technique and style .In one way or another, the fiction of Orhan Pamuk is usually referred to as postmodern a grab-bag of postmodern literary devices Pamuk borrows the techniques and strategies associated with Western experimental fiction, but never really possesses them as anything more than available avant-garde flourishes given an extra exotic twist by their use in novels about Muslim culture. Postmodern fiction is self-reflexive because it takes as its most immediate subject the very medium of fiction itself, which it subjects to comic self-scrutiny. That fiction is able to re-create reality and convey meaning of a coherent and stable sort is the first assumption such fiction questions. Pamuk wants to use postmodern strategies precisely in order to *create* meaning, in effect to graft them on to his representations of Turkey's past and present as a way of strengthening these representations, or at least of bringing attention to them beyond the critical consideration conventional realism would be capable of attracting. The *New York Times Book Review* wrote, "A new star has risen in the east—Orhan Pamuk." He started experimenting with postmodern techniques in his novels, a change from the strict naturalism of his early works. Postmodernism is a term which describes the postmodernist movement in the arts, its set of cultural tendencies and associated cultural movements. It is in general the era that follows Modernism. It frequently serves as an ambiguous overarching term for sceptical interpretations of culture, literature, art, philosophy, economics, architecture, fiction, and literary criticism. It is often associated with deconstruction and post-structuralism because its usage as a term gained significant popularity at the same time as twentieth-century post-structural thought. Regarded as Turkey's leading postmodern writer, Pamuk is also known for utilizing self-conscious, experimental narrative forms which have drawn comparisons to the works of such postmodern authors as Italo Calvino, Umberto Eco, and Salman Rushdie. The development of Pamuk's literary style has echoed the course of developments in Western literature during the nineteenth and twentieth century's, moving from Realism to Modernism to Postmodernism. *Cevdet Bey and His Sons is* written in the tradition of nineteenth-century Realist fiction and traces developments in modern Turkish history and culture

through the story of three generations of a wealthy family. The narrative concerns a successful businessman in Istanbul whose descendents fail to live up to his expectations. Only his grandson, who becomes a well-known painter, achieves a level of success equal to his own. *Cevdet Bey His Sons* takes place in the early twentieth century, during a period in which the Ottoman Empire ended and the modern Turkish republic was established. Pamuk's second novel, *The Silent House,* is written in the style of literary Modernism and has been compared to the modernist novels of William Faulkner and Virginia Woolf. The events in *The Silent House* unfold during a period of violent social and political upheaval in Turkey between 1980 and 1981. Narrated alternately from the point-of-view of five different characters, Pamuk builds his story around a small Turkish village where three siblings spend a week visiting their ailing grandmother. With *The White Castle,* Pamuk made the transition from Modernism to experimental postmodern fiction, setting his tale in seventeenth-century Istanbul. The novel opens with a young, unnamed Italian scholar being captured by pirates and forced to become the slave of Hoja, a Turkish astrologist. The two main characters function as doppelgangers, mirroring traits in each other and serving as fictional representatives of traditional literary representations of their respective nationalities, Ottoman and Venetian. The Italian scholar—the Venetian—comes to symbolize the embodiment of Western culture and knowledge, while Hoja, the Ottoman, represents the dominant Eastern social and cultural traditions. As the story progresses, the divergent characteristics of the two protagonists merge together and, by the novel's conclusion, the two men have seemingly switched identities. *The Black Book* is also written in an experimental, postmodern prose style with scholars describing the work as a metaphysical detective story. Set in Istanbul between 1979 and 1980, a young lawyer named Galip wanders the streets, searching for his missing wife Ruya—whose name means “dream.” Ruya's half-brother, Jalal, has also disappeared, though his daily newspaper column continues to be published. Pamuk alternates chapters narrated from Galip's perspective with chapters consisting of Jalal's newspaper articles. The protagonist's endless searches through the labyrinthine streets of Istanbul come to represent a philosophical and metaphysical quest for the self and the divine. As Galip's quest continues, the lines between his self-identity and Jalal's identity begin to blur, and the novel concludes with Galip finding himself writing Jalal's newspaper columns. In addition to the central narrative, *The Black Book* also includes an encyclopedic array of

esoteric references to both Eastern and Western religious and literary doctrine. Pamuk opens *The New Life* with the line: “I read a book one day and my whole life was changed.” Narrated in the first person, the plot centers around Osman, a university student who reads a book titled *The New Life,* which draws him into a quest for personal transformation. Osman begins searching for a beautiful woman named Janan—whose name means “soul mate” whom he discovers has also read the book. During the course of an extended bus trip, which has been compared to the convoluted, metaphysical tales of Jorge Louis Borges, Osman locates Janan only to quickly lose her again. Meanwhile, Osman learns that readers who have become devoted to *The New Life* are being killed off by a secret organization opposed to its teachings. Resembling the conclusion of *The Black Book,* Osman's identity eventually seems to merge with the author of *The New Life,* raising doubts about who originally wrote the book. Pamuk's sixth novel, *My Name Is Red,* follows a small group of court artists assigned to illustrate a text for the Sultan of Istanbul during the 1590s. Combining stylistic elements of a murder mystery, a romance novel, and a novel of ideas, Pamuk relates *My Name Is Red* from the first-person point-of-view of over a dozen different characters, including such improbable narrators as a dead man, a dog, a tree, and a coin. The main narrative is broken into two overlapping storylines—a mystery involving the murders of two artists and a love story detailing a man's pursuit of the childhood sweetheart whom he was forbidden to marry in his youth. However, the thematic center of *My Name Is Red* consists of the philosophical discussions among the artists regarding the significance of art to society and culture. Pamuk utilizes these discussions and confrontations to provide commentary on the conflict between artists trained in the Islamic tradition and the realism of Western representational art. In 2002 Pamuk released *Snow* a novel focusing on current Middle Eastern politics and the continuing conflicts between the Kurds, Islamists, and Jacobin nationalists. Orhan Pamuk's 2009 novel *The Museum of Innocence* is regarding "new" forms and movements, explorers are either hitching their star to recombination of existing postmodern angles. Pamuk's novels exuberantly embrace postmodernist narrative trickery and his work has been compared to Kafka, Borges, Calvino and García Márquez.

Chapter-VI Conclusion

This chapter will be gradually taken in Orhan Pamuk's fiction have referred to the conflict between western culture and eastern culture represented by Turkey and the identity of national culture under the influence of western modernization. This will conclude the explored theories and all the facets of his novels representing cultural orthodoxy, identity crisis and power, politics and cultural reforms, postmodernism in Pamuk' technique and style. It is to reveal Pamuk's opinions of cultural orthodoxy, national and self identity crisis. This study familiarizes the readers with the authors concerns and visions of contemporary Turkish reality, yearning of political and social reform by unite the two cultures, which is essentially timeless. Turkish has no absolute east and west; according to Pamuk different culture can exchange and harmonize; and "mixture" is the new living mode. The problem is to make tradition live in the contemporary world in such a way that we feel that we don't lose our roots, that we belong to a history, a continuity; that we feel we don't lose our dignity as we move towards modernity. These all proposed aspect will be analyzed by the authors art of diction, characterisation, thematic study and comparing various relevant philosophies and literary theorise to establish a new perspective on Pamuk's writings.

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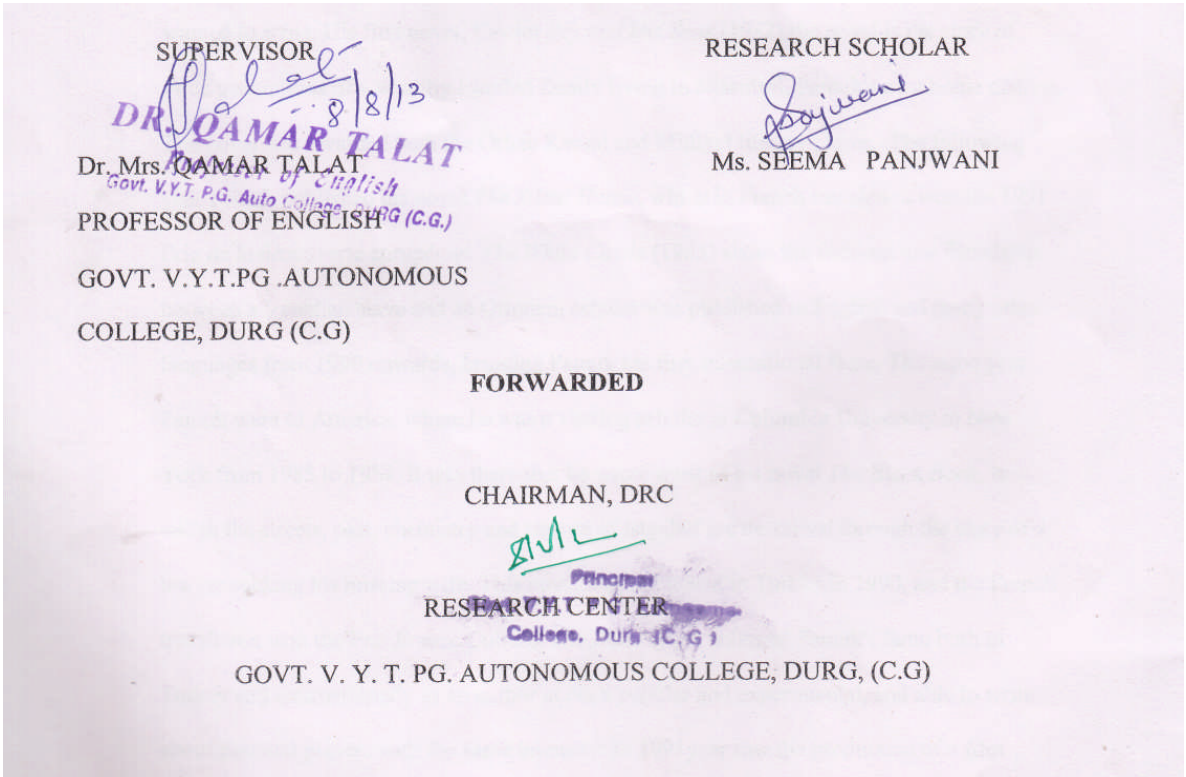

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